

TWENTY-SEVENTH
Symphony Concert

OF THE THIRTY-FIRST WINTER SERIES.

THURSDAY, APRIL 8th, 1926, at 3 p.m.

Conductors	-		SIR ALEXANDER MACKENZIE. MR. GUSTAV HOLST. SIR DAN GODFREY.
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1 A COUNTRY DANCE TUNE for Orchestra
"Money Musk"

Leo Sowerby

(First performance in England.)

Among the American composers of to-day Leo Sowerby, who was born in 1895, assumes a position as one of the most promising. His list of published works is not at present very extensive, but in it is to be found a violin concerto, a violoncello concerto, and one for the pianoforte; there are also a string quartet and an octet for wood-wind instruments. In addition to his creative work he finds time to appear occasionally as a solo pianist, and has played at some of the leading American concerts. Although his compositions show him as having adopted modern idioms, yet he uses these with a moderation that prevents purely experimental inroads into the realm of the extravagant and the ungainly. It is stated that he himself "claims affinity with the Franck-d'Indy school."

Nothing requires to be said about the short composition in to-day's programme, beyond the fact that the familiar air undergoes many orchestral permutations and combinations ere its lively course is run.

2 SYMPHONY No. 1 in E minor

Sibelius

- I. Andante ma non troppo. Allegro energetico.
- II. Andante ma non troppo lento.
- III. Scherzo.
- IV. Finale (quasi una Fantasia).

The voice of Jean Sibelius is still, perhaps, strange to our ears as yet, and this Symphony makes much demand upon the hearer, for it seems to speak a language not previously heard, yet appealing by its curious tonality, and unexpected idiom. One feels oneself in the presence of a great work, and one that is by no means to be understood at a first hearing; for the ideas are foreign, the diction is alien, and the colouring sombre, strange, and at times menacing; utterly different to anything already known; and yet full of fascination.

The opening of the first movement strikes the keynote of the whole work—a wealth of passion; suppressed sorrow; and power. The roll of the timpani accompanies the strange wailing of the clarinet—presently the drum dies away and the clarinet is alone. Then begins the fluttering rush of the *allegro*, on the strings. After a few bars only, this is interrupted by a noticeable passage for the wind, *marcato*; this is given twice over, and then taken up by the strings in the relative major with a slight variant, and worked through some twenty bars with increasing passion, until a succession of scale passages in contrary motion lead, with splendid effect, to a recurrence of the first theme, *ff*. The peculiarity of the key management is noticeable. A few bars of reiterated triplets for the wind introduce a *ff* stretto of part of the subject—but this at once gives way to a *pp* tremolo followed by the entry of the harp (which is again very peculiar) accompanied by the *pp* tremolo of all the strings, double thirds for the flutes, and presently *pizzicato* passages for the basses, the timpani keeping up a quiet threatening rhythm. To this succeeds an episode characteristic of Sibelius, the strings having rapid syncopation in monotone. The first part of this movement ends with three *pizzicato* repetitions of the note B, followed by a strange emphasising of the chord of B major by the lowest bass 'cello and bassoon.

In the development section the composer makes much use of the chromatic scale, both in unison and in the unusual form of major 3rds and 10ths. The continuous rumbling rises to a storm of passion (though well controlled) before the resumption of the first theme. The harmonies for the trombones just here are highly effective especially in association with the *arpeggi* for the harp.

From here to the end of the movement there is no fresh material, but the composer shows great skill in disposing his forces, and the last twenty-two bars are especially worthy of notice.

The *Andante* opens strangely with holding notes for the horns and basses, reiterated notes for the harp, and a melody for the 1st violin and 'cello in octaves, to which the clarinet supplies the cadence. The keynote is retained in the bass for thirty-three bars. The wood then start a little *fugato* of their own, but the other instruments soon interrupt (as if they did not approve of the innovation), they work up to a climax of fury—when suddenly the wood begins, *ppp*, a rhythm of triplets, to which the solo 'cello replies by an imitation of the original theme of the *Andante*. To this succeeds a long section, full of Sibelius's peculiarities of style, and conducting the listener to the resumption of the first theme, now divided between different instruments and supported by the continual roll of the timpani.

By degrees the excitement is increased, amid florid passages and rushing "colouration," until, almost suddenly, the style of the commencement is resumed and whispered down to a scarcely audible ending.

The Scherzo leads off very brightly with *pizzicato* chords for viola and 'cello. The timpani gives the first indication of the rhythm in the fourth bar, and the swing is soon taken up by all the orchestra. The trio is more sustained in character, the use of the tuba and the wind generally being worthy of notice. The Finale is cast in the form of a fantasia. It opens with the theme of the Introduction to the first movement—on the strings. This is followed by a new theme in quick rhythm for clarinet and bassoon, which is developed at some length—leading, after many vicissitudes, into an *Andante assai*, in which a beautiful theme is given out on the fourth string of the first and second violins—a theme which will reappear (after the *Sturm und Drang* of the *Allegro assai*) on the clarinet while the 'cello mutters below. Next the horn gives it, then the oboe, and finally, after a great work up of contrary scales, all the strings in octaves (the viola in the high octave) to the sweeping *arpeggi* of the harp. Reminiscences of previous passages now lead to a pompous and brilliant finish, a finish suitable to a work which certainly adds to the laurels already won by Jean Sibelius.

D.H.

3 CONCERTO for Violin in C sharp minor (Op. 32)

Alexander C. Mackenzie

Miss ISOLDE MENGES.

CONDUCTED BY THE COMPOSER.

Written in Italy for Pablo de Sarasate and first played by him at the Birmingham Festival of 1885, this concerto has—to the writer's knowledge—not been heard in public for some years.

That the composer, himself a violinist, understands the technique of his instrument is easily perceivable, and the great Spanish artist performed the work in many Continental cities with his accustomed success.

No. I. *Allegro non troppo* (C sharp minor).

The emotional, at times passionate, mood pervading this movement is relieved by a welcome change provided by the tenderness of the expressive second subject in E major.

A short Cadenza, leading to a return of the principal theme, ends the first section. After a forceful, agitated and extended *tutti*, that which follows is founded on the first couple of bars of the now familiar melody (subject II) with gentle, arabesque-like phrases in the solo part, until it is repeated in its entirety. The tranquillity is suddenly broken by reminiscences of the opening phrases of the piece, which, increasing in restlessness and culminating in yet another Cadenza, abruptly close the movement impetuously.

No. II. *Largo* (A major).

We pass without break into the calm atmosphere of the slow movement, whose main characteristics are a serene and tuneful simplicity. Note the little refrain at the end of the theme and the soft triplet figure in the wind, for much is made of them during the next flowing subject which now follows (E major) and returns to a shortened re-statement of the melody in the original key.

A brief modulation to C major and a complete change of feeling come as a surprise when *animato e maestoso* is reached. This is a dignified, vigorous episode (*ff*) of a very determined rhythmical and forceful orchestral character and effect.

As energy gradually decreases, the triplets aforesaid reappear in wind and timpani (*pp*): and the first heard quiet tune (now given to viola, horn and bassoon) steals in to a graceful demi-semiquaver accompaniment on the solo violin. With this new device—alternating between soloist and the orchestral strings—the movement, so to speak, fades out as the flutes and clarinets once more sigh the triplet phrase at the finish.

No. III. *Finale. Allegro vivace* (E major).

Whether Mackenzie had Meyerbeer's famous dictum regarding the efficacy of "Contrast" in his mind while writing his Op. 32, we know not, but he has certainly followed the advice, for the brilliant Finale is conceived in a spirit totally different from anything that precedes it. The trumpets begin (*f*) with a fragment of the broad second subject which we are to hear later on in its place.

The whole movement—bristling with those difficulties which Sarasate loved to "play with"—sparkles lightheartedly from start to finish. A gay theme, tenaciously clung to throughout the piece, is introduced with an accompaniment of the basses (*pizzicato*) alone, but reappears frequently in varied and unexpected aspects.

After the vigorous *tutti* (trombones are now added to the score), we enter upon a short section of a different nature, in A minor. This precedes the broad and important *Largamente* already mentioned and which leads to the repetition of a portion of the lively principal theme in C major. The orchestra by a sudden modulation brings us back to the original key (E major) in which it now remains.

From thence onward the recapitulation of the material may now be easily followed, until a brief Coda (*Piu Animato*) with increasing speed and a final reminder of the trumpet phrase brings the concerto to an effective end.

ANON.

4 THE BALLET from "The Perfect Fool"

Gustav Holst

(First performance in Bournemouth.)

CONDUCTED BY THE COMPOSER.

"The Perfect Fool" has no overture; its place may be said to be supplied by the opening Ballet, the music of which contains a large proportion of the principal themes sung later in the opera itself. For unlike most operatic ballets, the Ballet from "The Perfect Fool" is an integral part of the plot of the opera.

The stage is in darkness when the curtain rises; but one can make out, very dimly, the form of the Wizard, as he brews a magic potion. He calls on the Spirits of Earth, Water and Fire: the first bring him an enchanted cup, the second fill the potion with "sweetest essence of love" and the third add the powers of burning and scorching. Here we have the action of the Ballet.

I. Invocation.

"Spirits of the Earth! Come at my call! Obey my voice!" This is sung by the Wizard, and with this music he calls on each host of spirits in turn. In the concert version this theme is played by the trombones.

II. Dance of Spirits of Earth.

After a short introduction in which an ostinato bass of three quavers is the most prominent feature, the principal theme is given out rather softly by the double basses, while the bassoons mark the rhythm. The music is quickly worked up. Every variety of rhythm is heard and the orchestration becomes more and more brilliant. At the climax a return is made to the ostinato bass of the introduction, which accompanies the main theme of the dance, until at the end the music dies away and the Invocation is heard, gently this time. It leads to

III. Dance of Spirits of Water.

This forms a complete contrast to the first dance. The principal tune of the first section is in two parts. The first is played by the flute, accompanied by the harp and is repeated by the violins. The second part of the tune is played by the oboe and repeated by the piccolo. The first part is heard again and leads to the second section. This consists of a song sung by the Princess of the Opera, when, under the influence of the magic potion, she falls in love with the Fool. The tune is played first by the flute and later by the violas and 'cellos. After this the first section is repeated, with the two parts reversed, and once more the music dies away and the Invocation is heard.

IV. Dance of Spirits of Fire.

There is an introduction to this dance based on the music of the Invocation. It is played *ff*, and rather quickly dies down, so that the principal theme is first heard quite softly on the strings and bassoons. The music is worked up to a tremendous climax over a pedal bass that never varies in its rhythm. The time quickens, until, with a return to the original *tempo*, the Invocation is recalled and the Fire music starts afresh, *fff*. Ultimately there is a long *diminuendo* and the Invocation is heard very softly. The Ballet music ends with a series of chords played *pp* beneath a D natural held by the violins.

ANON.



ROYAL ACADEMY of MUSIC

PRACTICE CONCERT.

On **WEDNESDAY, MAY 26th, 1926, at 8 p.m.**
Under the direction of **SEPTIMUS WEBBE, Esq., F.R.A.M.**

No Repetition of a Piece,
or Recall of a Performer,
is allowed at these - -
Meetings. - - - -

Practice Concerts are Students' Meetings and are a part of the Educational Course.
Friends of Students who are present are expected to hear them with indulgence.

The Doors will be closed during each piece.

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.				Names of Performers.	
FUGUE in E minor—Organ	...	...	... <i>Bach</i>	ENID M. HUGH-JONES †	
TRIO in C—(1st Movement)...	...	...	... <i>Brahms</i>	{ JOAN ROCHFORT-DAVIES (<i>Violin</i>) PEERS COETMORE-JONES (<i>Cello</i>) MADELEINE WINDSOR (<i>Pianoforte</i>)	
<i>Allegro.</i>					
SONATA in B flat (Köchel v 333)—(1st Movement)—Pianoforte	...	...	... <i>Mozart</i>	AUDREY SMITHEMAN	
ROMANCE in F—Violin	...	...	... <i>Beethoven</i>	SOLOMON COHEN	
(Accompanist, RALPH HAYNES.)					
FOUR CHILD SONGS—	{ “A Good Child” “The Lamplighter” “Where go the boats?” “Foreign Children” }	...	... <i>Roger Quilter</i>	MARY J. HAMILTON	
(Accompanist, GWEN EDWARDS.)					
PARAPHRASE on “Walter before the Masters’ Guild”—Violin	...	...	... <i>Wagner-Nachèz</i>	MORRIS WAXMAN	
(Accompanist, FRED A. MONK.)					
<i>INTERVAL OF FIVE MINUTES.</i>					
CAPRICE, Op. 14, No. 3—Pianoforte	...	...	... <i>Paderewski</i>	WINIFRED HOGBEN	
GOLDEN SONATA for Two Violins	...	...	... <i>Purcell</i>	{ DENISE DURBEC (<i>1st Violin</i>) RUTH HEYWORTH (<i>2nd Violin</i>)	
(Accompanist, VERA TOWSEY.)					
SONG—“A Song of Autumn”	...	...	... <i>Elgar</i>	GLADYS HILL †	
(Accompanist, ANNIE HAMMOND.)					
SONATA in C sharp minor—(1st Movement)—Viola	...	...	... <i>Egon Kornauth</i>	JOHN TICEHURST	
(Accompanist, MYRTLE TYSON.)					
SONGS—	{ “Feldeinsamkeit” “Vergebliches Ständchen” }	...	... <i>Brahms</i>	KATHLEEN M. DEVERILL	
(Accompanist, MARGARET COUPE.)					
VARIATIONS in D minor—Violin	...	...	... <i>Vieuxtemps</i>	HILDA KING	
(Accompanist, MARJORIE EWING.)					
SONATA in B flat minor—(1st Movement)—Pianoforte	...	...	... <i>Chopin</i>	RHODA WEBBER (Associated Board Exhibitioner.)	

† WITH WHOM THIS SUBJECT IS A SECOND STUDY.

CHAPPELL CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show the discourtesy to their Fellow-Students of leaving before the end of the Programme.



Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W.-1.

Principal :

JOHN B. McEWEN, M.A., Mus.D., F.R.A.M., F.R.C.M.



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AT THE

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On Tuesday, June 15th, 1926, at 3 o'clock.

Conductor - SIR HENRY J. WOOD, Mus. Doc., F.R.A.M.

PROGRAMME

- - - -

PRICE THREEPENCE.

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- (ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
- (iii) Persons must not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space must be left for persons to pass easily to and fro and to have free access to exits

... PROGRAMME ...

OVERTURE—CORIOLAN, Op. 62 *Beethoven*

Conducted by MAURICE E. MILES.

(Ada Lewis Scholar.)

RECIT. and AIR de LIA—(L'Enfant Prodigue) *Debussy*

MAY DAVIES.

SCOTTISH CONCERTO, Op. 55 (1st and 2nd Movements)— *Mackenzie**

Allegro maestoso.

Molto lento.

KITTY M. ROE.

RECITATION with ORCHESTRA—"Bergliot" *Grieg **

GLADYS LONDON.

* EX-STUDENT.

INTERVAL OF FIVE MINUTES.

SUITE SYMPHONIQUE—Scheherazade, Op. 35 *Rimsky-Korsakov*

I. The sea and the ship of Sinbad.

II. The narration of Prince Kalender.

CONCERTO for VIOLIN, No. 3, in G (Köch: v. 216) *Mozart*
Adagio. Allegro.

ENID BAILEY.

ARIA—"Ocean, thou mighty monster"—(Oberon) *Weber*
(Died 1826.)

DOROTHY ASTRA.
(Associated Board Exhibitioner.)

SYMPHONIE—Sur un chant montagnard français—
(2nd and 3rd Movements)—Orchestra and Pianoforte *d'Indy*
Assez modéré, mais sans lenteur. Animé.

CLIFFORD CURZON
(Thalberg Scholar.)

CHAPPELL CONCERT GRAND PIANOFORTE.

THE ORCHESTRA

MIDSUMMER TERM, 1926.

First Violins.

CAVE, ALFRED E.
BAILEY, ENID
BEARD, MARK L.
BERRIDGE, ENID
BOWLBY, WINIFRED
FARBSTEIN, MOSS H.
HALE, WILFRED N. V.
HAMILTON, JOHN
HEINE, ELEA OR
HURD, JOSEPHINE A.
JAMES, CLAUDIA
JESSOP, EVELYN M. J.
KING, HILDA
McDONALD, PHYLLIS
MONK, FRED A.
MOORE, EDNA
PARRY, HILDA
PESSACH, JOSEPH
REEVE-PERKINS, GWENDOLEN
REID, ALEXANDER M.
ROCHFORD-DAVIES, JOAN
SUTTON, RUPERT
TATE, PHYLLIS
TERRELL, SIMONE
WAXMAN, MORRIS
WINDSOR, MADELEINE

Second Violins.

KIRK, ALEXANDER
BACCA, MAVIS E.
BORS DORF, ADOLPH
BRAMWELL, NORAH
COCKING, ENA C.
COHEN, SOLOMON
DUNN, FRANCIS V.
GILBERTSON, HAZEL
GONSER, MADELEINE
GRILLER, SYDNEY
HOPE, MARGARET C.
JACOBS, BEATRICE
KAY, WINIFRED
MATTHEWS, EUNICE
NEWMAN, MARY H.
NOBLE, NOREEN M.
RADMALL, MARGARET E.
RYERSON, ADNA
SACKS, ANNIE
SADLER, PHYLLIS M.
SAMWAYS, NORAH
SARGENT, DOROTHY
SOUTHWORTH, LINDO S.
TANTON, DOROTHY E.
WILLIAMS, SYDNEY
YOUNG, RUBY

Violas.

LOCKYER, J. T.
BOLTON, BETTY
BURTON, PHILIP
COPPERWHEAT, WINIFRED
FRASER, JOHN
MARTIN, CONSTANCE E.
POWELL, HERBERT
PRITCHARD, FRANCES E.
QUAIFE, ARTHUR S.
TAYLOR, WALTER
TICEHURST, JOHN V.
WETH, MAY

'Cellos.

RICHARDS, JOHN M.
ALLEN, FRANCES K.
BONNER, JOAN M.
BOWLBY, MARION E. M.
CURRY, MARGARET R.
FAGAN, SOFIA
FOURACRE, CELIA M.
GRUMMITT, MARGARET H.
JACOBS, KATHLEEN
JOHNSTON, BARBARA M.
JONES, PEERS COETMORE-
LE RICHE, ROSAMOND L.
READ, WINIFRED
TANNER, CLAUDE
TIZZARD, STANLEY
VEVERS, DORIS
WALTON, JOHN

Double Basses.

WINTERBOTTOM, C.
BONNER, PHYLLIS M.
CARRODUS, E. A. J.
GREENISH, DORIS M.
LODGE, H. E.
POWELL, F. G.
STANLEY, P. J.
STERLING, S.

Flutes.

STAINER, MR. C.
WALKER, THOMAS E. G.
ALWYN, WILLIAM

Piccolo.

ALWYN, WILLIAM

Oboes.

GOOSSENS, L. J.
GASKELL, HELEN
THOMSON, ELIZABETH N.

Cor Anglais.

GOOSSENS, L. J.

Clarinets.

DRAPER, H. P.
KEALEY, EDWARD A.
MAIDEN, LIONEL J.

Bass Clarinet.

LEAR, WALTER

Bassoons.

JAMES, WILFRED
NEWTON, R.
JAMES, LESLIE

Horns.

BRAIN, AUBREY H.
BRAIN, A. E.
CURSUE, ALFRED J.
GRAY, ROBERT V.

Trumpets.

SOLOMON, J., F.R.A.M.
PRITCHARD, ERIC
FENWICK, G.
JAMES, F. G.

Trombones.

STAMP, JESSE
GARVIN, A. T.
EVANS, R.

Tuba.

LANE, H.

Timpani.

BENDER, C.

Bass-Drum, Cymbals.

FROSSARD, PHILIP

Side-Drum, Triangle, Gong, etc.

GRADER, W. J.

Harps.

HARBEN, NAOMI
CHUBB, MARGARET V.

Librarian.

RENAUT, W. E.



ROYAL ACADEMY of MUSIC

PRACTICE CONCERT.

On **WEDNESDAY, JULY 7th, 1926, at 8 p.m.**

Under the direction of **A. J. GREENISH, Mus.D., F.R.A.M.**

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or Recall of a Performer,
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Meetings. - - - - -

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Titles of Works.					Names of Performers.
TRIO in D, Op. 70, No. 1—(Last Movement)	Beethoven				{ MADELEINE WINDSOR (<i>Pianoforte</i>) JOAN ROCHFORD-DAVIES (<i>Violin</i>) PEERS COETMORE-JONES (<i>Cello</i>)
<i>Presto.</i>					
SONG—"My Mother bids me bind my hair"	Haydn				
(Accompanist, HELEN ADEY.)					MARGARET CARMICHAEL†
THREE MINIATURES—{ "On the Hill-side" "The Bird" "Sprites" } —(MSS.)—Pianoforte	Jean Recordon				JEAN RECORDON
(Student.)					
SONGS—{ "Come again" "When Laura smiles"	John Dowland				{ DORA F. JONES
(Accompanist, MARIE HOLLOWAY.)	Philip Rosseter				
SUITE for TWO 'CELLOS, Op. 16—(1st, 2nd, and 4th Movements)	David Popper				{ KATHLEEN HILL WINIFRED READ (Ada Lewis Scholar.)
<i>Andante grazioso. Gavotte. Largo espressivo.</i>					
SONG—"O cessate"	Scarlatti				MAY JONES
(Accompanist, JOYCE BARBER.)					
SONATA, Op. 21—Pianoforte—(2nd Movement)	Paderewski				DOROTHY B. THOMPSON
<i>Andante ma non troppo.</i>					

INTERVAL OF FIVE MINUTES.

SEXTET in B Flat, Op. 18—(1st Movement)	Brahms				{ ANNIE SACKS (<i>1st Violin</i>) ENID BERRIDGE (<i>2nd Violin</i>) MAY WETH (<i>1st Viola</i>) BETTY BOLTON (<i>2nd Viola</i>) SOFIA FAGAN (<i>1st Cello</i>) KATHLEEN BRADING (<i>2nd Cello</i>)
<i>Allegro ma non troppo.</i>					
SONG—"Voi che sapete"—(Figaro)	Mozart				
(Accompanist, KATHLEEN DUNN-DAVIES.)					
SONGS—{ "On Wenlock Edge" "From far, from eve and morning" "Oh when I was in love with you" } from "On Wenlock Edge"	Vaughan Williams				
Quartet { ENID BAILEY (<i>1st Violin</i>), JOHN HAMILTON (<i>2nd Violin</i>), Accompaniment { PHILIP BURTON (<i>Viola</i>), DORIS VEVERS (<i>Cello</i>), NORMAN FRANKLIN (<i>Pianoforte</i>).					WALTER TAYLOR
SCHERZO in B Minor, Op. 20—Pianoforte	Chopin				JOSEF BARER
SONGS—{ "We wandered" "Serenade" }	Brahms				MAHALA COLTON
(Accompanist, NORMAN FRANKLIN.)					
INTERMEZZI in A Minor and in E Flat Minor, Op. 118, Nos. 1 and 6—Pianoforte	Brahms				MARY WARNER
† WITH WHOM THIS SUBJECT IS A SECOND STUDY.					

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GIANNI SCHICCHI

AND

(Puccini)

DROSS

(Paul Corder)

On Tuesday, July 13th, and Thursday, July 15th,

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(Verdi)

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1926

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.... DR. BLOW.

DROSS

.... PAUL CORDER.

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.... PUCCINI.

ON JULY 13TH AND 15TH.

FALSTAFF

.... VERDI.

ON JULY 17TH.

By the Operatic and Dramatic Students.

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DOORS OPEN AT 7.30 P.M.

THE OPERATIC ORCHESTRA OF THE ROYAL ACADEMY OF MUSIC.

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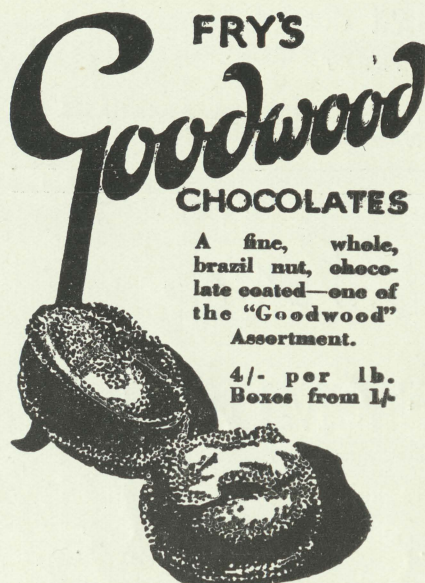
Wigs, &c., by Messrs. CLARKSON and Messrs. BERT.



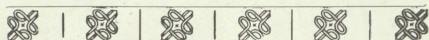
Extracts from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public may leave the Theatre at the end of the performance by all exit and entrance doors. 3.—The safety curtain must be lowered and raised in the presence of each audience. 4.—All gangways, passages, and staircases must be kept entirely free from chairs or other obstructions, whether permanent or temporary. 5.—Persons must not be allowed to stand or sit in any of the gangways intersecting seating, and standing can only be permitted in the gangways at the side of the seating, where there are no steepings. 6.—Sufficient space must be left in gangways where standing is permitted for persons to pass easily to and fro and to have free access to the exits.



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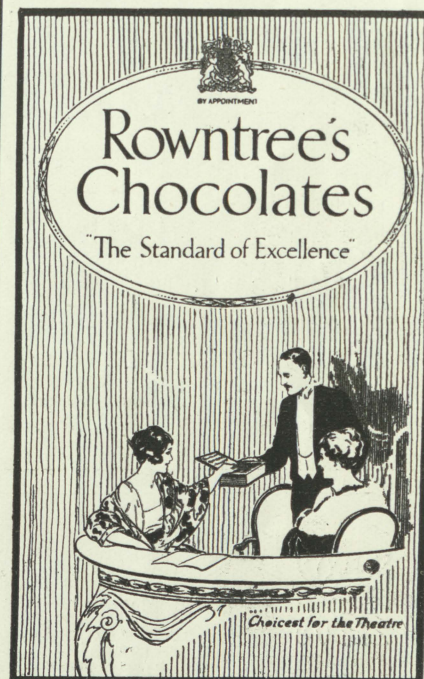
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ROYAL ACADEMY OF MUSIC,

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Principal: JOHN B. MCEWEN, M.A., Mus. Doc., Oxon., F.R.A.M., F.R.C.M.

PERFORMANCES

BY

THE OPERATIC & DRAMATIC STUDENTS,

JULY 12th to 17th inclusive,

OF

"HÄNSEL AND GRETEL"

(*Humperdinck*).

JULY 12th, 14th & 16th :

—X—

John "VENUS AND ADONIS"

(*Dr. Blow*),

"DROSS"

(*Paul Corder*),

"GIANNI SCHICCHI"

(*Puccini*),

JULY 13th & 15th :

—X—

"FALSTAFF"

(*Verdi*),

JULY 17th.

ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

"HÄNSEL AND GRETEL,"

Libretto by ADELHEID WETTE.

Music by - - - HUMPERDINCK.

CASTS :

		JULY 12th:	JULY 14th:	JULY 16th:
Peter, the Broom-maker	..	Bruce Anderson	Arthur Fear	Bruce Anderson
Gertrude (his wife)		Grace Reynolds	Dorothy Astra	Grace Reynolds
Hänsel	} their children {	May Turtle	Vera Kneebone	Lilian Harris
Gretel		Lesley Duff	Jean Kemp	Lesley Duff
Witch		Dorothy Astra	Nancy Dyson	Dorothy Astra
Sandman		Valetta Jacopi	Valetta Jacopi	Freda Rich
Dewfairy		Dorothy Hall	Gwendolene Embley	Margaret Wilkinson

CHORUS OF ECHOES, ANGELS AND GINGERBREAD CHILDREN :—

Angels :		Gingerbread Children :	
		<i>Sopranos :</i>	<i>Contraltos :</i>
Brennan, Stella	Lea, Vera	Baker, Eileen	Hamilton, Mary
Briant, Alice	Lewis-Jones, Luned	Hall, Dorothy	Hannam, Sylvia
Cohen, Marie	Roberts, Idris	Moore, Norah	Jacopi, Valetta
Durham, Mary	Sadler, Helen M.	Morden, Irene	Lewis-Jones, Luned
Grieve, Jean M.	Wiltshire, Theodora	Newman, Edith	Sandow, Mary E.
Hulbert, Esther	Wells, Lily	Roberts, Ydris	Silverius, Barbara
Hutchings, Joan	Weeple, Léonore	Wiltshire, Theodora	Weeple, Léonore

Conductor		JULIUS HARRISON, Hon. R.A.M.
Opera produced by		CAIRNS JAMES, Hon. R.A.M.
Stage Director		GEORGE KING.
Stage Managers		JOAN MORRIS and MARY STORR.

ACT I.—INTERIOR OF PETER THE BROOM-MAKER'S COTTAGE.

ACT II.—THE FOREST.

ACT III.—THE FOREST AND THE WITCH'S HOUSE.

SYNOPSIS OF THE STORY:

ACT I.—The Kitchen in Peter the Broom-maker's Cottage.

His two children are discovered, Hänsel making brooms, and Gretel knitting a stocking. Hänsel is bemoaning the fact that there is nothing to eat, but Gretel shews him a jug of milk, given by a neighbour, which so cheers him that he leaves his work, and, forgetting their troubles, they both sing and dance till they fall exhausted on the floor. At this moment their mother enters, and, infuriated at their idleness, chases Hänsel round the room with a stick, and finally sends them both to gather strawberries in the wood. Despair then seizes her, and almost fainting, she sinks into a chair and falls asleep. She is awakened by her husband, returning from the town in a merry mood, having sold all his brooms. He unpacks his basket, and discloses to her delighted eyes all kinds of groceries, amongst which is a bottle of whiskey. They are toasting each other when suddenly Peter remarks upon the absence of the children, and is horrified to hear that they are still in the wood, part of which is said to be inhabited by an evil witch. Alarmed for their safety the parents rush out into the gathering dusk and search for them.

ACT II.—The Wood.

Hänsel is gathering strawberries and Gretel, singing to herself, is making a garland of wild flowers. He runs over to her and shews her the basket, which is nearly full. They taste one strawberry and then another, and so on

[P.T.O.]

ROYAL ACADEMY OF MUSIC OPERATIC CLASS.

"HÄNSEL AND GRETEL."—*Continued.*

SYNOPSIS OF THE STORY—*Continued.*

till all are gone. Dismayed at what they have done they hurry to look for fresh ones, but suddenly realize that it is getting dark, and that if they are to reach home before nightfall they must go at once. But the wood seems full of queer shapes and eerie shadows, and after a little while Hänsel admits that he cannot find the way in the darkness. The children are now thoroughly frightened, but are reassured by the entrance of the kindly Sandman, who sprinkles his magic dust in their eyes so that they fall asleep, after saying their evening prayer. Fourteen angels appear, and gather round the sleeping children to guard them through the night.

ACT III.—The Next Morning.

A dew-fairy enters and wakes the children. Looking round, they catch sight of a little house, which, to their delight, they discover to be made of sweetmeats. As Hänsel breaks a piece off the wall of the house, they are startled by a voice from within. But they soon regain their courage, and are munching contentedly when a hideous old witch steals out of the house and tries to lure them inside. They mistrust her but cannot escape, for she casts a spell over them. She shuts Hänsel up in a cage, and feeds him with almonds and raisins, intending to eat him as soon as he is plump enough. She then entices Gretel to the oven, and tells her to look inside to see if the cakes are done. Gretel, however, pretends not to understand, and begs the witch to shew her how to do it. Meanwhile, Hänsel has escaped from the cage, and, as the witch looks into the oven, they both push her inside, and shut the door. In the midst of their joy there is a mighty crash, and the oven falls to pieces. At the same time they become aware of a number of children, former victims of the witch, whose disguise of gingerbread has fallen from them now that she is dead. The children beg Hänsel and Gretel to touch them, so that they may all awake to life again. While they are thanking their rescuers, the father's voice is heard in the distance, and a moment later he and the mother rush in and clasp the children to them, amid great rejoicings.

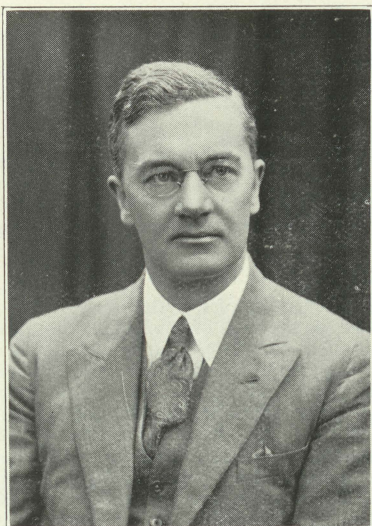
THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Ten Minutes between each Act.



CAST. "HÄNSEL & GRETEL."

Photo,
Elliott & Fry, Ltd.



MR. JULIUS HARRISON

Photo,
(Elliott & Fry, Ltd.)

Centre



MR. CAIRNS JAMES

Photo,
(Elliott & Fry, Ltd.)

Centre



MISS KATIE THOMAS

Photo,
(Elliott & Fry, Ltd.)



MISS FLORA M. FAIRBAIRN

Photo,
(Elliott & Fry, Ltd.)

ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

“VENUS AND ADONIS.”

A MASQUE FOR THE ENTERTAINMENT OF THE KING.

By Dr. JOHN BLOW.

Orchestrated for these performances by JULIUS HARRISON, *Hon. R.A.M.*

CASTS:

JULY 13th:

Venus, the Goddess of Love ..	Freda Rich
Adonis, a mortal youth.. ..	Arthur Fear
Cupid	Joan Morris
Shepherd	Frederick Griffiths
1st Shepherdess	Valetta Jacopi
2nd Shepherdess	Norah Moore
Huntsman	Ethel Barker

JULY 15th:

Freda Rich
Dudley White
Theodora Wiltshire
Walter Taylor
Valetta Jacopi
Norah Moore
Esther Hulbert

Chorus of Shepherds, Shepherdesses and Huntsmen.

Male Chorus augmented by members of the London Operatic Choir.

Solo Dancer (a Huntsman)	Joan McNeill
The Three Graces ..	Joan Manwell, Crystal May, Olive Hamilton
Huntsmen .. {	Jessie Anderson, Pat Lugg, Joyce Plewman, Edna Spridell, Aileen Kinross
Cupids .. {	Doris Binder, Sylva Cloude, Babs Davey, Peggy Austin, Margaret Harris, Cora Carew

*By kind permission
of the
Mayfair
School of Dancing.*

Scene A GROVE.

The Curtain will be lowered between the Scenes, but the music is continuous.

Conductor	JULIUS HARRISON, <i>Hon. R.A.M.</i>
Masque produced by	FLORA M. FAIRBAIRN and JULIUS HARRISON, <i>Hon. R.A.M.</i>
Stage Director	GEORGE KING
Stage Managers	JOAN MORRIS and MARY STORR.

[P.T.O.]

ROYAL ACADEMY OF MUSIC OPERATIC CLASS.

"VENUS AND ADONIS."—*Continued.*

CHORUS:

Sopranos:

Baker, Eileen
Brennan, Stella
Briant, Alice
Cohen, Marie
Durham, Mary
Embley, Gwendoline
Hall, Dorothy

Hutchings, Joan
Lea, Vera
Newman, Edith
Palmer, Grace
Roberts, Ydris
Sadler, Helen M.
Wilkinson, Margaret

Contraltos:

Browning-Turner, Phyllis
Hamilton, Mary
Hannam, Sylvia
Lewis-Jones, Luned
Sandow, Mary E.
Silverius, Barbara

SYNOPSIS OF THE STORY:

"VENUS AND ADONIS."

Prologue—Cupid enters and exhorts the Shepherds and Shepherdesses to follow him, and to remain constant in their affections. They give him welcome, and question him concerning his art.

Scene I.—Venus and Adonis are discovered making protestations of their love; they are interrupted by the music of the chase, heard in the distance, and as the huntsmen come into sight Venus urges the reluctant Adonis to join them. After an argument she cuts short his protests by leaving him. More Huntsmen enter, and persuade Adonis to become leader of the chase.

Scene II.—As the curtain rises Venus and Cupid are discovered surrounded by the little Cupids, to whom Cupid gives instruction in the Arts of Love. The lesson ended, Venus sends the little Cupids away to play. Cupid then calls to the Three Graces to adorn Venus.

Scene III.—Venus, having been warned that Adonis has received a mortal wound from a boar, is grieving for him, and calling upon him to return to her. Two Huntsmen enter supporting him; he dies in her arms, and with a solemn funeral procession the masque ends.

THE DOORS WILL BE CLOSED DURING THE MASQUE.

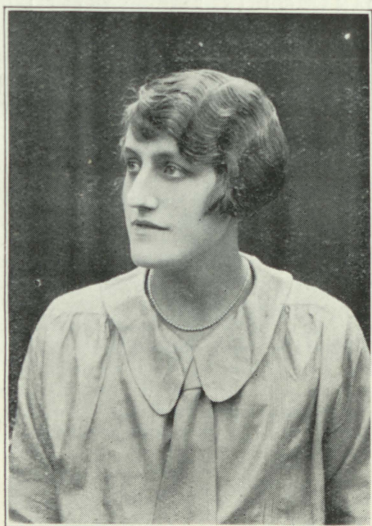
Interval of Ten Minutes.





CAST. "VENUS AND ADONIS."

Photo,
Elliott & Fry, Ltd.



MISS JOAN MORRIS

Photo,
Elliott & Fry, Ltd.



MISS MARY STORR

Photo,
Elliott & Fry, Ltd.

ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

"DROSS,"

A Melodrame by FREDERICK CORDER.*

Music by - - - - - PAUL CORDER.*

CAST:

JULY 13th and 15th:

Father	..	..	..	..	R. Cliff
Mother	..	..	..	..	H. Coxhead
Lady	..	..	..	..	P. Robb-Smith
Bailiff	..	..	..	..	A. Jeynes
1st Ruffian	..	..	..	..	E. Greverer
2nd Ruffian	..	..	..	..	I. Parry

THE ACTION TAKES PLACE IN FRANCE, A.D. 1770.

Conductor	..	..	..	..	JULIUS HARRISON, Hon. R.A.M.
Produced by	..	..	..	..	KATIE THOMAS, F.R.A.M.
Stage Director	..	..	..	..	GEORGE KING.
Stage Managers	..	..	..	..	JOAN MORRIS and MARY STORR

SYNOPSIS OF THE STORY:

A POOR couple of French peasants are at the lowest depth of destitution. The bailiff serves a writ of ejectment and to-morrow morning they are to be turned out of their hovel to starve. Through the night of snow and storm a strange visitor comes to them, a richly-dressed lady, masked, as lady travellers of old sometimes were. Her saddle-girth has given way, and she seeks shelter and help to repair the damage. She offers in return a heavy purse of gold. The proud peasants refuse it, but she contrives to leave it without their knowledge. The storm drives the snow so deeply against the hut that the lady is unable to resume her journey, and is forced to sleep on the peasants' straw. In the night they discover her to be their own daughter, who left them many years ago, and is now the mistress of a noble. The stern father will not allow her to remain under his roof, but clears away the snow-drift and sets her on her journey again, forcing back on her the guilty gold. But when the old people have sobbed themselves to sleep the lady steals back, and hides in the table drawer not only the money, but everything of value she wears. When day dawns the bailiff comes with his men and ruthlessly evicts the hapless pair. As they totter out into the snow the bailiff discovers the treasure in the drawer, and gloats over what he deems to be his good fortune. But the gold seems destined to do no good to anyone, for he is instantly set upon and murdered by his villainous servants.

*Ex-Student. — (Central)

THE DOORS WILL BE CLOSED DURING THE MELODRAME.

Interval of Ten Minutes.



CAST, "DROSS."

Photo,
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ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

"GIANNI SCHICCHI."

OPERA-BOUFFE IN ONE ACT.

Libretto founded on a line in Dante's "Inferno," by GIOVACCHINO FORZANO.

Music by PUCCINI.

CASTS:

JULY 13th:				JULY 15th:			
Gianni Schicchi	..	..	..	Bruce Anderson		Bruce Anderson	
Lauretta, his daughter	..	..	..	Jean Kemp		Dorothy Hall	
La Zita, called La Vecchia	..	..	..	Léonore Weeple		Léonore Weeple	
Rinuccio, her nephew	..	..	..	Murray Brown		Murray Brown	
Marco	..	..	..	Dudley White		Dudley White	
La Ciesca, his wife	..	..	..	Joan Morris		Joan Morris	
Gherardo	..	..	..	Walter Taylor		Walter Taylor	
Nella, his wife	..	..	..	Lesley Duff		Lesley Duff	
Gherardino, their son	..	..	..	Mary Hamilton		Mary Hamilton	
Betto, a poor relation	..	..	..	Robert Alva		Robert Alva	
Simone, the ex-Sheriff	..	..	..	Ronald Cliff		Ronald Cliff	
Spinelloccio, a Doctor	..	..	..	Frederick Griffiths		Frederick Griffiths	
Amantio di Nicolao, a Notary	..	..	..	Maurice Webbe		Maurice Webbe	
Pinellino, a cobbler	} Witnesses {	..	..	Francis Ryan		Oliver Scott	
Guccio, a dyer		..	..	Maurice Miles		Maurice Miles	

The action takes place in Buoso Donati's Villa in Florence, A.D. 1299.

Conductor	..	..	..	..	} JULIUS HARRISON, Hon. R.A.M.
Opera produced by	..	..	..	..	
Stage Director	..	..	..	..	 GEORGE KING
Stage Managers	..	..	..	..	JOAN MORRIS and MARY STORR

SYNOPSIS OF THE STORY:

THE curtain rises upon the bedchamber of the late Buoso Donati. His relatives are discovered engaged in mock lamentation round the bed, upon which the corpse rests hidden by heavy curtains. In reality, all they are concerned about is how they will each benefit by Buoso's will now that he is dead, and to whom will be left his three most important possessions, to wit, "the villa, the mule and the sawmills at Signa." Betto, the poor relation, whispers that it is rumoured in Signa that the dead man has left everything to the monks and friars—a very unwelcome piece of news. They appeal to the ex-sheriff, Simone, for advice, and he says that if only they could find the will, "the flower of their hopes again might bloom." In other words, the will could be destroyed. Their lamentations are forgotten, and there is an unseemly scrambling round the room in their search for the will. Rinuccio, the nephew of Buoso, who is in love with Gianni Schicchi's daughter, finds the will in a chest. Zita opens it and, to their consternation, they find that the rumours were only too true. Their thoughts now turn towards the possibility of altering the document to their own advantage. Rinuccio suggests that Gianni Schicchi, who is well versed in the ways of the law, should

ROYAL ACADEMY OF MUSIC OPERATIC CLASS.

“GIANNI SCHICCHI.”—*Continued.*

SYNOPSIS OF THE STORY—*Continued.*

be consulted, but the other relatives, who dislike him intensely, think otherwise. Rinuccio sings Gianni's praises in a finely rhythmical song and at the end, Gianni appears, accompanied by his daughter. Zita rounds on him, and he, in his turn, abuses her as “a mean old wretch,” who would part two happy lovers for her own ends. Eventually, they all appeal to Gianni for his help, but he scornfully refuses to do anything. His daughter, however, plays on his feelings and he gives way. He takes the will, and his astute brain devises a cunning plot, by which, whilst pretending to help them, he sees himself and not the relatives benefiting from the will. He orders Marco and Gherardino to remove the body, and the others to tidy the room. A knock is heard. It is Doctor Spinelloccio, who has come to see his patient, not knowing that he is already dead. Gianni rushes to the bed, and from behind the drawn curtains, imitates Buoso's voice, refusing to see the doctor till the evening. The doctor goes and Gianni unfolds his plan to the relatives. He tells them that he will impersonate the “dying” Buoso and will make a new will. Rinuccio rushes out to fetch a lawyer. Whilst he is away, each relative in turn, bribes Gianni to leave the best of the property to him or her. He promises anything and everything, whereupon Zita, Ciesca, and Nella dress him in some of the dead man's nightclothes.

Just as he is about to disappear into the bed he warns them with great solemnity that if the fraud were to be discovered, they will, according to the law of the land, undergo the penalty of losing their right hand, and of being exiled from Florence.

Rinuccio brings in the lawyer and two witnesses, and Gianni, from the curtained bed, explains that a paralysed right arm prevents his writing his own will. He leaves various monies and smaller properties to each of the relatives, and then, to their utter dismay, he leaves the villa, the mule and the sawmills at Signa “to his devoted and affectionate friend Gianni Schicchi.” When they show signs of protest he silences them with a reference to their probable fate. The lawyer and the witnesses depart. The moment they have disappeared, the relatives rush to the bed, hurling the most violent opprobrium at Gianni. He defends himself, and turns them out neck-and-crop, reminding them that “the house is now his, and all that's in it.” Before they are driven out, they strip the room bare of all its valuables.

The two lovers, Rinuccio and Lauretta, appear on the terrace, and Gianni returns and sees them. In a short epilogue, he pleads in extenuation of his conduct, that though by most people he might be accounted an arrant rogue, he has at least brought some happiness into the world.

THE DOORS WILL BE CLOSED DURING THE OPERA.



CAST. “GIANNI SCHICCHI.”

Photo,
Elliott & Fry, Ltd.

ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

"FALSTAFF."

LIBRETTO FREELY ADAPTED FROM SHAKESPEARE'S "MERRY WIVES OF WINDSOR" AND "HENRY IV."
BY ARRIGO BOITO.

MUSIC BY - - - - - VERDI.

CAST:

JULY 17th:

Sir John Falstaff	..	..	..	Arthur Fear
Ford (a Gentleman of Windsor)	..	..	..	Roy Henderson
Dr. Caius (a French Physician)	..	..	..	Walter Taylor
Bardolph	} followers of	{	..	Frederick Griffiths
Pistol			..	Ronald Cliff
Fenton, a young gentleman in love with Nannetta			..	Murray Brown
Mrs. Ford (Alice)	..	..	..	Jessie Hewson
Nannetta (her daughter)	..	..	..	Lesley Duff
Dame Quickly	..	..	..	Ethel Barker
Mistress Page (Meg)	..	..	..	Léonore Weeple
The Host of the "Garter"	..	..	..	Oliver Scott
Robin (a Page)	..	..	..	Barbara Silverius

Neighbours and Servants of Ford.

Wood-nymphs, Fairies, Urchins, &c.

PERIOD HENRY IV. OF ENGLAND.

ACT I.	..	{	Scene 1.	..	..	INTERIOR OF THE "GARTER" HOSTELRY, WINDSOR.
			" 2.	..	..	A GARDEN OUTSIDE FORD'S HOUSE.
ACT II.	..	{	Scene 1.	..	..	INTERIOR OF THE "GARTER" HOSTELRY.
			" 2.	..	..	INSIDE FORD'S HOUSE.
ACT III.	..	{	Scene 1.	..	..	OUTSIDE THE "GARTER" HOSTELRY. (Sunset).
			" 2.	..	..	BY HERNE'S OAK, WINDSOR PARK. (Moonlight).

CONDUCTOR	..	..	..	..	JULIUS HARRISON, Hon. R.A.M.
OPERA PRODUCED BY	..	..	..	..	CAIRNS JAMES, Hon. R.A.M.
STAGE DIRECTOR	..	..	..	..	GEORGE KING
STAGE MANAGERS	..	..	..	..	JOAN MORRIS and MARY STORR

Male Chorus augmented by members of the London Operatic Choir.

CHORUS.

1st Sopranos	{	Astra, Dorothy	Hall, Dorothy	Morden, Irene	Trollope, Grace
		Briant, Alice	Kemp, Jean	Roberts, Ydris	Wells, Lily
		Embley, Gwendoline	Moore, Norah	Sadler, Helen M.	Wilkinson, Margaret M.
		Grieve, Jean M.			
2nd Sopranos & Contraltos	{	Browning-Turner,	Harris, Lilian	Lea, Vera	Silverius, Barbara
		Phyllis	Hutchings, Joan	Lewis-Jones, Luned	Turtle, May
		Durham, Mary	Jacopi, Valetta	Sandow, Mary E.	Wiltshire, Theodora
		Hamilton, Mary			

FAIRY DANCERS—Corps de Ballet.

Phyllis Stickland,	Phyllis Fildes,	Jessie Anderson,	Phyllis Doré,
	Phyllis Adams,	Pat Lugg.	

(By kind permission of the Mayfair School of Dancing.)

"FALSTAFF:"—SYNOPSIS OF THE STORY:

ACT I.—Scene I.

As the curtain rises, Falstaff and his two rascally factotums, Bardolph and Pistol, are discovered drinking. Dr. Caius, an excitable French doctor, rushes in protesting that they had made him drunk the previous evening, and that Bardolph and Pistol had picked his pockets. Both deny the allegations, and Falstaff thereupon dismisses Caius with a patronising wave of the hand. Falstaff now tells his confederates how he has lost his heart to Mrs. Ford (Alice) and Mrs. Page (Meg), and commands them to take a love letter to each. They both refuse—Bardolph on the score that his "honour" prevents his doing so. Falstaff summons the page-boy to deliver the letters, then rates Bardolph and Pistol for daring to have a sense of "honour" when he can "hardly keep his own untainted." Finally he dismisses them from his service, driving them from the room with a broom.

Scene II.

Mrs. Ford and Mrs. Page laughingly relate to Nannetta and Dame Quickly how they have received identical letters from Falstaff. The four of them go off deciding to punish Falstaff by playing a trick on him. Nannetta and Fenton, in love with one another, then meet and sing a playful love duet until interrupted by the return of the others, and again later on by the entry of Ford who is accompanied by Dr. Caius, Bardolph, and Pistol. Ford is informed that Falstaff is trying to win his wife's affections. It is agreed that Ford, who is unknown to Falstaff, shall visit the latter under the name of "Brook" in order to inveigle Falstaff into a thoroughly compromising situation. The four women return, and it is settled that Dame Quickly shall go to Falstaff on the following day to arrange meetings between him, Alice and Meg. The curtain descends on their hilarious laughter as they picture to themselves the success that will attend their plotting against the "wicked old Knight."

ACT II.—Scene I.

Bardolph and Pistol return penitent to Falstaff but are dismissed with a wave of the hand. Dame Quickly enters, telling Falstaff that Alice is expecting him at Ford's house "from eleven till one"—at which time Ford will be absent from home. He gives her money, arranging to be there at the time stated. Bardolph rushes in announcing the arrival of "a certain Master Brook" (Ford) who is duly admitted. Ford tells Falstaff that he is very much in love with a Mrs. Ford, but that she is so austere and distant that he has no hope of winning her. Would Falstaff, with all the "courtly grace" that he possesses, win her for him, then, having had her affections won over, she might perhaps relent towards himself? Falstaff swallows the plausible tale, takes the bag of gold offered by Ford for his services, and with supreme self-satisfaction announces that Alice has already "consented to yield to his embraces." Ford, knowing nothing of what Alice has jokingly arranged, is thunderstruck, believing his wife to be faithless. Falstaff goes out to don "braver garments" and Ford is left alone. He works himself into a frenzy of jealousy, and plots how he will "waylay" Falstaff, "flay him" and then "slay him"—Falstaff returns and lightheartedly asks Ford to take the air with him as he goes on his way to meet Alice.

Scene II.

Alice, Meg, and Nannetta await the return of Dame Quickly, who announces the coming of Falstaff. Nannetta is in tears, for her father says that she must marry Dr. Caius. Alice reassures her, and orders the servants to bring in a big linen basket and to return when she calls them. Falstaff arrives and makes love to her, Alice playing up to him with mock gravity. They are interrupted by the (arranged) arrival of Dame Quickly and Meg, who, amid their laughter, excitedly tell of the coming of Ford, determined to "skin Falstaff alive." Falstaff is hidden behind a screen. Ford, followed by the others, rushes in, accusing Alice of faithlessness, and looking for Falstaff. They rush out again. Falstaff is bundled into the linen basket, whilst Nannetta and Fenton hide behind the screen, and Alice makes her escape. Ford with Dr. Caius followed by the other men and the servants again rush in, imagining that Alice is with Falstaff behind the screen. A kiss is heard and they tear the screen down, only to find the two lovers. Ford, in a rage, tells Fenton that he shall never marry his daughter. A cry from Bardolph—"He's there on the staircase," and they all rush out again. Alice returns, calling the neighbours and then her husband to witness Falstaff being tumbled in the basket through the window into the Thames.

ACT III.—Scene I.

Falstaff sits disconsolately outside the "Garter," bewailing his fate. Dame Quickly enters with a letter from Alice. He angrily refuses to have anything further to do with her until assured by Dame Quickly that Alice still "loves" him, and that the episode of the linen basket was the fault of the servants. He reads the letter in which Alice asks him to disguise himself as the "Sable Huntsman" and meet her at midnight by Herne's Oak in Windsor Park. Falstaff's assent to the proposed meeting is overheard by Alice, Ford, and the others, who arrange to go to Windsor Park disguised as fairies, witches, etc., where they will set upon and beat Falstaff. Quickly then overhears Ford promising his daughter to Dr. Caius. (In the next scene it is arranged that Bardolph shall personate Nannetta in order to thwart the two men). The scene ends with the women characters arranging the details of the disguises—Nannetta is to be the "Queen of the Fairies," Meg the "Nymph of the Woodland," Dame Quickly an Enchantress, etc., etc.

Scene II.

Fenton enters, singing a love song, awaiting the coming of Nannetta. Alice, Meg, and Quickly follow Nannetta, and Fenton is disguised. Falstaff, with a large pair of antlers on his head, enters as a distant bell strikes midnight. Soon Alice is with him and he again protests his love for her. The scene is interrupted by the arrival of Meg telling them that the witches are coming. The fairies arrive, led by Nannetta. They dance and sing round Falstaff. Bardolph stumbles over Falstaff, who is lying on the ground in fear of the "spirits of darkness." All the characters enter, accompanied by men with lanterns, and in a scene of pandemonium, Falstaff is rolled over on the ground and beaten. He begs for mercy and is forgiven by Ford. All the stupidity of his behaviour is gradually brought home to him as each character is revealed. Ford then arranges the betrothal of his daughter to Caius. When the disguises are thrown away, however, it is discovered that Bardolph is with Caius and Nannetta with Fenton. Ford is laughed at heartily. He forgives Fenton, happiness is restored all round and the opera ends with "a rousing lay to end the frolic," to wit, the famous ten-part fugue which brings the curtain down on a scene of the greatest hilarity and good temper.

THE DOORS WILL BE CLOSED DURING EACH ACT

Interval of Ten minutes between each Act.

Gramophone records of "Falstaff" by ROY HENDERSON are obtainable from the Vocalion Company, Hayes, Middlesex.



CAST. "FALSTAFF."

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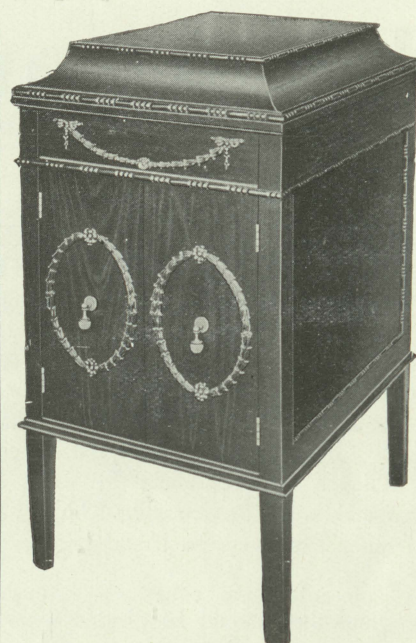
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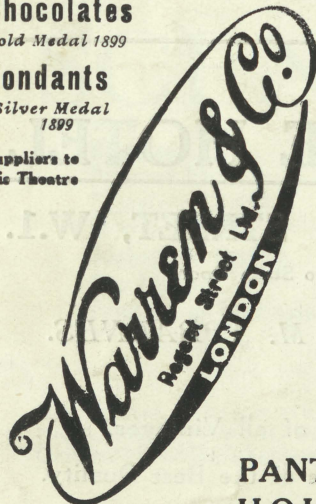
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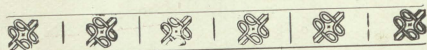


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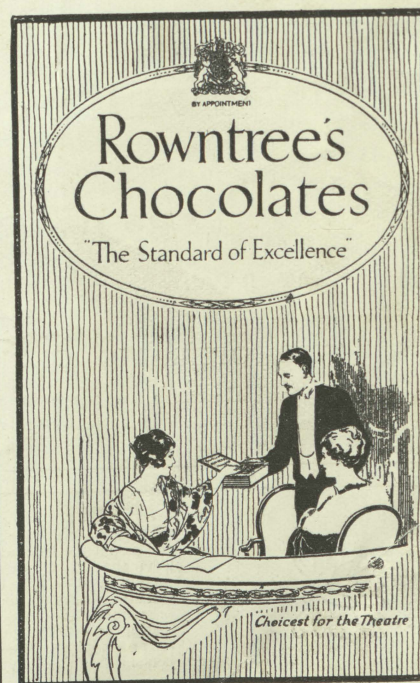
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OF

"HÄNSEL AND GRETEL"

(Humperdinck),

JULY 12th, 14th & 16th:

— x —

"VENUS AND ADONIS"

(Dr. John Blow),

"DROSS"

(Paul Cordeur),

"GIANNI SCHICCHI"

(Puccini),

JULY 13th & 15th:

— x —

"FALSTAFF"

(Verdi),

JULY 17th.

ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

“HÄNSEL AND GRETEL,”

Libretto by ADELHEID WETTE.

Music by - - - - - HUMPERDINCK.

CASTS :

JULY 12th:			JULY 14th:		JULY 16th:	
Peter, the Broom-maker ..		Bruce Anderson	Arthur Fear		Bruce Anderson	
Gertrude (his wife) ..		Grace Reynolds	Dorothy Astra		Grace Reynolds	
Hänsel	} their children {	May Turtle	Vera Kneebone		Lilian Harris	
Gretel		Lesley Duff	Jean Kemp		Lesley Duff	
Witch ..		Dorothy Astra	Nancy Dyson		Dorothy Astra	
Sandman ..		Valetta Jacopi	Valetta Jacopi		Freda Rich	
Dewfairy ..		Dorothy Hall	Gwendolene Embley		Margaret Wilkinson	

CHORUS OF ECHOES, ANGELS AND GINGERBREAD CHILDREN :—

Angels :		Gingerbread Children :	
		<i>Sopranos :</i>	<i>Contraltos :</i>
Brennan, Stella	Lea, Vera	Baker, Eileen	Hamilton, Mary
Briant, Alice	Lewis-Jones, Luned	Hall, Dorothy	Hannam, Sylvia
Cohen, Marie	Roberts, Ydris	Moore, Norah	Jacopi, Valetta
Durham, Mary	Sadler, Helen M.	Morden, Irene	Lewis-Jones, Luned
Grieve, Jean M.	Wiltshire, Theodora	Newman, Edith	Sandow, Mary E.
Hulbert, Esther	Wells, Lily	Roberts, Ydris	Silverius, Barbara
Hutchings, Joan	Weeple, Léonore	Wiltshire, Theodora	Weeple, Léonore

Conductor ..	..	..	..	..	JULIUS HARRISON, Hon. R.A.M.
Opera produced by ..	..	..	..	..	CAIRNS JAMES, Hon. R.A.M.
Stage Director ..	..	..	..	..	GEORGE KING.
Stage Managers ..	..	..	..	..	JOAN MORRIS and MARY STORR.

ACT I.—INTERIOR OF PETER THE BROOM-MAKER'S COTTAGE.

ACT II.—THE FOREST.

ACT III.—THE FOREST AND THE WITCH'S HOUSE.

SYNOPSIS OF THE STORY:

ACT I.—The Kitchen in Peter the Broom-maker's Cottage.

His two children are discovered, Hänsel making brooms, and Gretel knitting a stocking. Hänsel is bemoaning the fact that there is nothing to eat, but Gretel shews him a jug of milk, given by a neighbour, which so cheers him that he leaves his work, and, forgetting their troubles, they both sing and dance till they fall exhausted on the floor. At this moment their mother enters, and, infuriated at their idleness, chases Hänsel round the room with a stick, and finally sends them both to gather strawberries in the wood. Despair then seizes her, and almost fainting, she sinks into a chair and falls asleep. She is awakened by her husband, returning from the town in a merry mood, having sold all his brooms. He unpacks his basket, and discloses to her delighted eyes all kinds of groceries, amongst which is a bottle of whiskey. They are toasting each other when suddenly Peter remarks upon the absence of the children, and is horrified to hear that they are still in the wood, part of which is said to be inhabited by an evil witch. Alarmed for their safety the parents rush out into the gathering dusk and search for them.

ACT II.—The Wood.

Hänsel is gathering strawberries and Gretel, singing to herself, is making a garland of wild flowers. He runs over to her and shews her the basket, which is nearly full. They taste one strawberry and then another, and so on

[P.T.O.]

ROYAL ACADEMY OF MUSIC OPERATIC CLASS.

“HÄNSEL AND GRETEL.”—*Continued.*

SYNOPSIS OF THE STORY—*Continued.*

till all are gone. Dismayed at what they have done they hurry to look for fresh ones, but suddenly realize that it is getting dark, and that if they are to reach home before nightfall they must go at once. But the wood seems full of queer shapes and eerie shadows, and after a little while Hänsel admits that he cannot find the way in the darkness. The children are now thoroughly frightened, but are reassured by the entrance of the kindly Sandman, who sprinkles his magic dust in their eyes so that they fall asleep, after saying their evening prayer. Fourteen angels appear, and gather round the sleeping children to guard them through the night.

ACT III.—The Next Morning.

A dew-fairy enters and wakes the children. Looking round, they catch sight of a little house, which, to their delight, they discover to be made of sweetmeats. As Hänsel breaks a piece off the wall of the house, they are startled by a voice from within. But they soon regain their courage, and are munching contentedly when a hideous old witch steals out of the house and tries to lure them inside. They mistrust her but cannot escape, for she casts a spell over them. She shuts Hänsel up in a cage, and feeds him with almonds and raisins, intending to eat him as soon as he is plump enough. She then entices Gretel to the oven, and tells her to look inside to see if the cakes are done. Gretel, however, pretends not to understand, and begs the witch to shew her how to do it. Meanwhile, Hänsel has escaped from the cage, and, as the witch looks into the oven, they both push her inside, and shut the door. In the midst of their joy there is a mighty crash, and the oven falls to pieces. At the same time they become aware of a number of children, former victims of the witch, whose disguise of gingerbread has fallen from them now that she is dead. The children beg Hänsel and Gretel to touch them, so that they may all awake to life again. While they are thanking their rescuers, the father's voice is heard in the distance, and a moment later he and the mother rush in and clasp the children to them, amid great rejoicings.

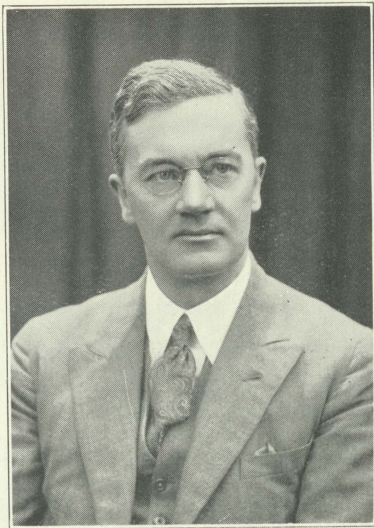
THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Ten Minutes between each Act.



CAST "HÄNSEL & GRETEL."

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ROYAL ACADEMY OF MUSIC
OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

“VENUS AND ADONIS.”

A MASQUE FOR THE ENTERTAINMENT OF THE KING.

By Dr. JOHN BLOW.

Orchestrated for these performances by JULIUS HARRISON, *Hon. R.A.M.*

CASTS:

	JULY 13th:	JULY 15th:
Venus, the Goddess of Love ..	Freda Rich	Freda Rich
Adonis, a mortal youth.. ..	Arthur Fear	Dudley White
Cupid	Joan Morris	Theodora Wiltshire
Shepherd	Frederick Griffiths	Walter Taylor
1st Shepherdess	Valetta Jacopi	Valetta Jacopi
2nd Shepherdess	Norah Moore	Norah Moore
Huntsman	Ethel Barker	Esther Hulbert

Chorus of Shepherds, Shepherdesses and Huntsmen.

Male Chorus augmented by members of the London Operatic Choir.

Solo Dancer (a Huntsman) Joan McNeill
The Three Graces .. Joan Manwell, Crystal May, Olive Hamilton
Huntsmen .. { Jessie Anderson, Pat Lugg, Joyce Plewman,
Edna Sridell, Aileen Kinross
Cupids .. { .. Doris Binder, Sylva Cloude, Babs Davey,
Peggy Austin, Margaret Harris, Cora Carew

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Scene A GROVE.

The Curtain will be lowered between the Scenes, but the music is continuous.

Conductor JULIUS HARRISON, *Hon. R.A.M.*
Masque produced by FLORA M. FAIRBAIRN and JULIUS HARRISON, *Hon. R.A.M.*
Stage Director GEORGE KING
Stage Managers JOAN MORRIS and MARY STORR.

[P.T.O.]

ROYAL ACADEMY OF MUSIC OPERATIC CLASS.

“VENUS AND ADONIS.”—*Continued.*

CHORUS:

Sopranos:

Baker, Eileen
Brennan, Stella
Briant, Alice
Cohen, Marie
Durham, Mary
Embley, Gwendoline
Hall, Dorothy

Hutchings, Joan
Lea, Vera
Newman, Edith
Palmer, Grace
Roberts, Ydris
Sadler, Helen M.
Wilkinson, Margaret

Contraltos:

Browning-Turner, Phyllis
Hamilton, Mary
Hannam, Sylvia
Lewis-Jones, Luned
Sandow, Mary E.
Silverius, Barbara

SYNOPSIS OF THE STORY:

“VENUS AND ADONIS.”

Prologue—Cupid enters and exhorts the Shepherds and Shepherdesses to follow him, and to remain constant in their affections. They give him welcome, and question him concerning his art.

Scene I.—Venus and Adonis are discovered making protestations of their love; they are interrupted by the music of the chase, heard in the distance, and as the huntsmen come into sight Venus urges the reluctant Adonis to join them. After an argument she cuts short his protests by leaving him. More Huntsmen enter, and persuade Adonis to become leader of the chase.

Scene II.—As the curtain rises Venus and Cupid are discovered surrounded by the little Cupids, to whom Cupid gives instruction in the Arts of Love. The lesson ended, Venus sends the little Cupids away to play. Cupid then calls to the Three Graces to adorn Venus.

Scene III.—Venus, having been warned that Adonis has received a mortal wound from a boar, is grieving for him, and calling upon him to return to her. Two Huntsmen enter supporting him; he dies in her arms, and with a solemn funeral procession the masque ends.

THE DOORS WILL BE CLOSED DURING THE MASQUE.

Interval of Ten Minutes.





CAST. "VENUS AND ADONIS,"

Elliott & Fry, Ltd.



MISS JOAN MORRIS
Elliott & Fry, Ltd.



MISS MARY STORR
Elliott & Fry, Ltd.

STAGE MANAGERS.

ROYAL ACADEMY OF MUSIC
OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

“DROSS,”

A Melodrame by FREDERICK CORDER.*

Music by - - - - - PAUL CORDER.*

CAST:

JULY 13th and 15th:

Father	..	..	..	..	R. Cliff
Mother	..	..	..	..	H. Coxhead
Lady	..	..	..	..	P. Robb-Smith
Bailiff	..	..	..	..	A. Jeynes
1st Ruffian	..	..	..	..	E. Greverer
2nd Ruffian	..	..	..	..	I. Parry

THE ACTION TAKES PLACE IN FRANCE, A.D. 1770.

Conductor	..	..	..	..	JULIUS HARRISON, Hon. R.A.M.
Produced by	..	..	..	..	KATIE THOMAS, F.R.A.M.
Stage Director	..	..	..	..	GEORGE KING.
Stage Manager	..	..	..	..	MARY STORR

SYNOPSIS OF THE STORY:

A POOR couple of French peasants are at the lowest depth of destitution. The bailiff serves a writ of ejectment and to-morrow morning they are to be turned out of their hovel to starve. Through the night of snow and storm a strange visitor comes to them, a richly-dressed lady, masked, as lady travellers of old sometimes were. Her saddle-girth has given way, and she seeks shelter and help to repair the damage. She offers in return a heavy purse of gold. The proud peasants refuse it, but she contrives to leave it without their knowledge. The storm drives the snow so deeply against the hut that the lady is unable to resume her journey, and is forced to sleep on the peasants' straw. In the night they discover her to be their own daughter, who left them many years ago, and is now the mistress of a noble. The stern father will not allow her to remain under his roof, but clears away the snow-drift and sets her on her journey again, forcing back on her the guilty gold. But when the old people have sobbed themselves to sleep the lady steals back, and hides in the table drawer not only the money, but everything of value she wears. When day dawns the bailiff comes with his men and ruthlessly evicts the hapless pair. As they totter out into the snow the bailiff discovers the treasure in the drawer, and gloats over what he deems to be his good fortune. But the gold seems destined to do no good to anyone, for he is instantly set upon and murdered by his villainous servants.

*Ex-Student.

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Interval of Ten Minutes.

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CAST, "DROSS."

Elliott & Fry, Ltd.

The following is a list of the cast of the play "Dross" as performed by the Royal Academy of Music. The cast consists of four actors and one actress. The actors are Mr. [Name], Mr. [Name], and Mr. [Name]. The actress is Miss [Name]. The play is a comedy in three acts. It was written by [Name] and is based on the life of [Name]. The play is a satire on the life of a man who is a failure in every way. It is a play that is full of humor and pathos. It is a play that is sure to be enjoyed by all who see it. The cast is excellent and the production is first-class. The play is a masterpiece of the art of the theatre. It is a play that is sure to be remembered for many years to come.

ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

"GIANNI SCHICCHI."

OPERA-BOUFFE IN ONE ACT.

Libretto founded on a line in Dante's "Inferno," by GIOVACCHINO FORZANO.

Music by PUCCINI.

CASTS:

JULY 13th:				JULY 15th:			
Gianni Schicchi				Bruce Anderson			Bruce Anderson
Lauretta, his daughter				Jean Kemp			Dorothy Hall
La Zita, called La Vecchia				Léonore Weeple			Léonore Weeple
Rinuccio, her nephew				Murray Brown			Murray Brown
Marco				Dudley White			Dudley White
La Ciesca, his wife				Joan Morris			Joan Morris
Gherardo				Walter Taylor			Walter Taylor
Nella, his wife				Lesley Duff			Lesley Duff
Gherardino, their son.. .. .				Mary Hamilton			Mary Hamilton
Betto, a poor relation				Robert Alva			Robert Alva
Simone, the ex-Sheriff				Ronald Cliff			Ronald Cliff
Spinelloccio, a Doctor				Frederick Griffiths			Frederick Griffiths
Amantio di Nicolao, a Notary				Maurice Webbe			Maurice Webbe
Guccio, a dyer } Witnesses {				Francis Ryan			Oliver Scott
Pinellino, a cobbler }				Maurice Miles			Maurice Miles

The action takes place in Buoso Donati's Villa in Florence, A.D. 1299.

Conductor	} JULIUS HARRISON, Hon. R.A.M.
Opera produced by	
Stage Director	
Stage Managers	
	GEORGE KING
	JOAN MORRIS and MARY STORR

SYNOPSIS OF THE STORY:

THE curtain rises upon the bedchamber of the late Buoso Donati. His relatives are discovered engaged in mock lamentation round the bed, upon which the corpse rests hidden by heavy curtains. In reality, all they are concerned about is how they will each benefit by Buoso's will now that he is dead, and to whom will be left his three most important possessions, to wit, "the villa, the mule and the sawmills at Signa." Betto, the poor relation, whispers that it is rumoured in Signa that the dead man has left everything to the monks and friars—a very unwelcome piece of news. They appeal to the ex-sheriff, Simone, for advice, and he says that if only they could find the will, "the flower of their hopes again might bloom." In other words, the will could be destroyed. Their lamentations are forgotten, and there is an unseemly scrambling round the room in their search for the will. Rinuccio, the nephew of Buoso, who is in love with Gianni Schicchi's daughter, finds the will in a chest. Zita opens it and, to their consternation, they find that the rumours were only too true. Their thoughts now turn towards the possibility of altering the document to their own advantage. Rinuccio suggests that Gianni Schicchi, who is well versed in the ways of the law, should

ROYAL ACADEMY OF MUSIC OPERATIC CLASS.

"GIANNI SCHICCHI."—*Continued.*

SYNOPSIS OF THE STORY—*Continued.*

be consulted, but the other relatives, who dislike him intensely, think otherwise. Rinuccio sings Gianni's praises in a finely rhythmical song and at the end, Gianni appears, accompanied by his daughter. Zita rounds on him, and he, in his turn, abuses her as "a mean old wretch," who would part two happy lovers for her own ends. Eventually, they all appeal to Gianni for his help, but he scornfully refuses to do anything. His daughter, however, plays on his feelings and he gives way. He takes the will, and his astute brain devises a cunning plot, by which, whilst pretending to help them, he sees himself and not the relatives benefiting from the will. He orders Marco and Gherardino to remove the body, and the others to tidy the room. A knock is heard. It is Doctor Spinelloccio, who has come to see his patient, not knowing that he is already dead. Gianni rushes to the bed, and from behind the drawn curtains, imitates Buoso's voice, refusing to see the doctor till the evening. The doctor goes and Gianni unfolds his plan to the relatives. He tells them that he will impersonate the "dying" Buoso and will make a new will. Rinuccio rushes out to fetch a lawyer. Whilst he is away, each relative in turn, bribes Gianni to leave the best of the property to him or her. He promises anything and everything, whereupon Zita, Ciesca, and Nella dress him in some of the dead man's nightclothes.

Just as he is about to disappear into the bed he warns them with great solemnity that if the fraud were to be discovered, they will, according to the law of the land, undergo the penalty of losing their right hand, and of being exiled from Florence.

Rinuccio brings in the lawyer and two witnesses, and Gianni, from the curtained bed, explains that a paralysed right arm prevents his writing his own will. He leaves various monies and smaller properties to each of the relatives, and then, to their utter dismay, he leaves the villa, the mule and the sawmills at Signa "to his devoted and affectionate friend Gianni Schicchi." When they show signs of protest he silences them with a reference to their probable fate. The lawyer and the witnesses depart. The moment they have disappeared, the relatives rush to the bed, hurling the most violent opprobrium at Gianni. He defends himself, and turns them out neck-and-crop, reminding them that "the house is now his, and all that's in it." Before they are driven out, they strip the room bare of all its valuables.

The two lovers, Rinuccio and Lauretta, appear on the terrace, and Gianni returns and sees them. In a short epilogue, he pleads in extenuation of his conduct, that though by most people he might be accounted an arrant rogue, he has at least brought some happiness into the world.

THE DOORS WILL BE CLOSED DURING THE OPERA.



CAST. "GIANNI SCHICCHI."

Elliott & Fry, Ltd.

ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 12TH—17TH, 1926.

"FALSTAFF."

LIBRETTO FREELY ADAPTED FROM SHAKESPEARE'S "MERRY WIVES OF WINDSOR" AND "HENRY IV."
BY ARRIGO BOITO.

MUSIC BY - - - - - VERDI.

CAST:

JULY 17th:

Sir John Falstaff	..	..	..	..	Arthur Fear
Ford (a Gentleman of Windsor)	..	..	..	..	Roy Henderson
Dr. Caius (a French Physician)	..	..	..	..	Walter Taylor
Bardolph	}	followers of	{	..	Frederick Griffiths
Pistol	}	Falstaff	{	..	Ronald Cliff
Fenton, a young gentleman in love with Nannetta	..	..	..	..	Murray Brown
Mrs. Ford (Alice)	..	..	..	..	Jessie Hewson
Nannetta (her daughter)	..	..	..	..	Lesley Duff
Dame Quickly	..	..	..	..	Ethel Barker
Mistress Page (Meg)	..	..	..	..	Léonore Weeple
The Host of the "Garter"	..	..	..	..	Oliver Scott
Robin (a Page)	..	..	..	..	Barbara Silverius

Neighbours and Servants of Ford. *Wood-nymphs, Fairies, Urchins, &c.*

PERIOD HENRY IV. OF ENGLAND.

ACT I.	..	..	{	Scene 1.	..	..	INTERIOR OF THE "GARTER" HOSTELRY, WINDSOR.
				" 2.	..	..	A GARDEN OUTSIDE FORD'S HOUSE.
ACT II.	..	..	{	Scene 1.	..	..	INTERIOR OF THE "GARTER" HOSTELRY.
				" 2.	..	..	INSIDE FORD'S HOUSE.
ACT III.	..	..	{	Scene 1.	..	..	OUTSIDE THE "GARTER" HOSTELRY. (Sunset).
				" 2.	..	..	BY HERNE'S OAK, WINDSOR PARK. (Moonlight).

CONDUCTOR ..	..	..	..	..	JULIUS HARRISON, Hon. R.A.M.
OPERA PRODUCED BY	..	..	..	..	CAIRNS JAMES, Hon. R.A.M.
STAGE DIRECTOR ..	..	..	..	..	GEORGE KING
STAGE MANAGERS ..	..	..	..	..	JOAN MORRIS and MARY STORR

Male Chorus augmented by members of the London Operatic Choir.

CHORUS.

1st Sopranos	{	Astra, Dorothy	Hall, Dorothy	Morden, Irene	Trollope, Grace
		Briant, Alice	Kemp, Jean	Roberts, Ydris	Wells, Lily
		Embley, Gwendoline	Moore, Norah	Sadler, Helen M.	Wilkinson, Margaret M.
		Grieve, Jean M.			
2nd Sopranos & Contraltos	{	Browning-Turner,	Harris, Lilian	Lea, Vera	Silverius, Barbara
		Phyllis	Hutchings, Joan	Lewis-Jones, Luned	Turtle, May
		Durham, Mary	Jacopi, Valetta	Sandow, Mary E.	Wiltshire, Theodora
		Hamilton, Mary			

FAIRY DANCERS—*Corps de Ballet.*

Phyllis Stickland,	Phyllis Fildes,	Jessie Anderson,	Phyllis Doré,
	Phyllis Adams,	Pat Lugg.	

(By kind permission of the Mayfair School of Dancing).

"FALSTAFF":—SYNOPSIS OF THE STORY.

ACT I.—Scene I.

As the curtain rises, Falstaff and his two rascally factotums, Bardolph and Pistol, are discovered drinking. Dr. Caius, an excitable French doctor, rushes in protesting that they had made him drunk the previous evening, and that Bardolph and Pistol had picked his pockets. Both deny the allegations, and Falstaff thereupon dismisses Caius with a patronising wave of the hand. Falstaff now tells his confederates how he has lost his heart to Mrs. Ford (Alice) and Mrs. Page (Meg), and commands them to take a love letter to each. They both refuse—Bardolph on the score that his "honour" prevents his doing so. Falstaff summons the page-boy to deliver the letters, then rates Bardolph and Pistol for daring to have a sense of "honour" when he can "hardly keep his own untainted." Finally he dismisses them from his service, driving them from the room with a broom.

Scene II.

Mrs. Ford and Mrs. Page laughingly relate to Nannetta and Dame Quickly how they have received identical letters from Falstaff. The four of them go off deciding to punish Falstaff by playing a trick on him. Nannetta and Fenton, in love with one another, then meet and sing a playful love duet until interrupted by the return of the others, and again later on by the entry of Ford who is accompanied by Dr. Caius, Bardolph, and Pistol. Ford is informed that Falstaff is trying to win his wife's affections. It is agreed that Ford, who is unknown to Falstaff, shall visit the latter under the name of "Brook" in order to inveigle Falstaff into a thoroughly compromising situation. The four women return, and it is settled that Dame Quickly shall go to Falstaff on the following day to arrange meetings between him, Alice and Meg. The curtain descends on their hilarious laughter as they picture to themselves the success that will attend their plotting against the "wicked old Knight."

ACT II.—Scene I.

Bardolph and Pistol return penitent to Falstaff but are dismissed with a wave of the hand. Dame Quickly enters, telling Falstaff that Alice is expecting him at Ford's house "from eleven till one"—at which time Ford will be absent from home. He gives her money, arranging to be there at the time stated. Bardolph rushes in announcing the arrival of "a certain Master Brook" (Ford) who is duly admitted. Ford tells Falstaff that he is very much in love with a Mrs. Ford, but that she is so austere and distant that he has no hope of winning her. Would Falstaff, with all the "courtly grace" that he possesses, win her for him, then, having had her affections won over, she might perhaps relent towards himself? Falstaff swallows the plausible tale, takes the bag of gold offered by Ford for his services, and with supreme self-satisfaction announces that Alice has already "consented to yield to his embraces." Ford, knowing nothing of what Alice has jokingly arranged, is thunderstruck, believing his wife to be faithless. Falstaff goes out to don "braver garments" and Ford is left alone. He works himself into a frenzy of jealousy, and plots how he will "waylay" Falstaff, "flay him" and then "slay him"—Falstaff returns and lightheartedly asks Ford to take the air with him as he goes on his way to meet Alice.

Scene II.

Alice, Meg, and Nannetta await the return of Dame Quickly, who announces the coming of Falstaff. Nannetta is in tears, for her father says that she must marry Dr. Caius. Alice reassures her, and orders the servants to bring in a big linen basket and to return when she calls them. Falstaff arrives and makes love to her, Alice playing up to him with mock gravity. They are interrupted by the (arranged) arrival of Dame Quickly and Meg, who, amid their laughter, excitedly tell of the coming of Ford, determined to "skin Falstaff alive." Falstaff is hidden behind a screen. Ford, followed by the others, rushes in, accusing Alice of faithlessness, and looking for Falstaff. They rush out again. Falstaff is bundled into the linen basket, whilst Nannetta and Fenton hide behind the screen, and Alice makes her escape. Ford with Dr. Caius followed by the other men and the servants again rush in, imagining that Alice is with Falstaff behind the screen. A kiss is heard and they tear the screen down, only to find the two lovers. Ford, in a rage, tells Fenton that he shall never marry his daughter. A cry from Bardolph—"He's there on the staircase," and they all rush out again. Alice returns, calling the neighbours and then her husband to witness Falstaff being tumbled in the basket through the window into the Thames.

ACT III.—Scene I.

Falstaff sits disconsolately outside the "Garter," bewailing his fate. Dame Quickly enters with a letter from Alice. He angrily refuses to have anything further to do with her until assured by Dame Quickly that Alice still "loves" him, and that the episode of the linen basket was the fault of the servants. He reads the letter in which Alice asks him to disguise himself as the "Sable Huntsman" and meet her at midnight by Herne's Oak in Windsor Park. Falstaff's assent to the proposed meeting is overheard by Alice, Ford, and the others, who arrange to go to Windsor Park disguised as fairies, witches, etc., where they will set upon and beat Falstaff. Quickly then overhears Ford promising his daughter to Dr. Caius. (In the next scene it is arranged that Bardolph shall personate Nannetta in order to thwart the two men). The scene ends with the women characters arranging the details of the disguises—Nannetta is to be the "Queen of the Fairies," Meg the "Nymph of the Woodland," Dame Quickly an Enchantress., etc., etc.

Scene II.

Fenton enters, singing a love song, awaiting the coming of Nannetta. Alice, Meg, and Quickly follow Nannetta, and Fenton is disguised. Falstaff, with a large pair of antlers on his head, enters as a distant bell strikes midnight. Soon Alice is with him and he again protests his love for her. The scene is interrupted by the arrival of Meg telling them that the witches are coming. The fairies arrive, led by Nannetta. They dance and sing round Falstaff. Bardolph stumbles over Falstaff, who is lying on the ground in fear of the "spirits of darkness." All the characters enter, accompanied by men with lanterns, and in a scene of pandemonium, Falstaff is rolled over on the ground and beaten. He begs for mercy and is forgiven by Ford. All the stupidity of his behaviour is gradually brought home to him as each character is revealed. Ford then arranges the betrothal of his daughter to Caius. When the disguises are thrown away, however, it is discovered that Bardolph is with Caius and Nannetta with Fenton. Ford is laughed at heartily. He forgives Fenton, happiness is restored all round and the opera ends with "a rousing lay to end the frolic," to wit, the famous ten-part fugue which brings the curtain down on a scene of the greatest hilarity and good temper.

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Interval of Ten minutes between each Act.

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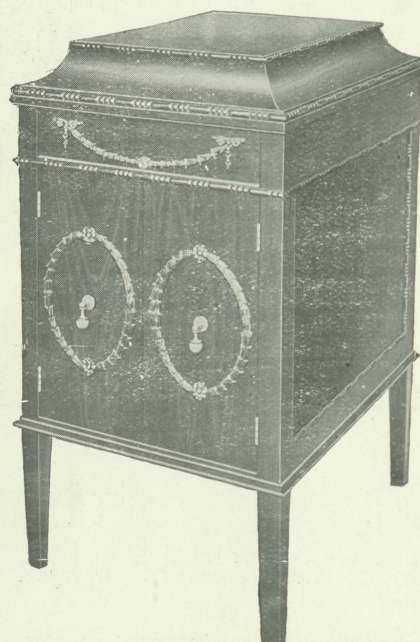


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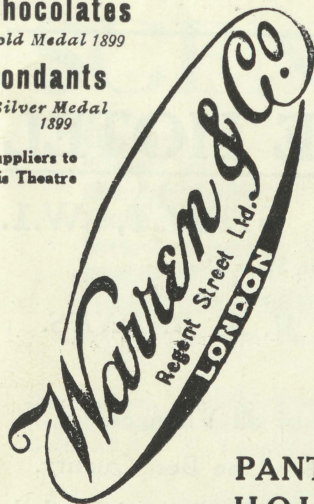
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OFFICIAL OPENING

OF

The Extension to the Academy

BY

H.R.H. THE DUKE OF CONNAUGHT and STRATHEARN, K.G.

On Tuesday, October 19th, 1926,

At 3 p.m.

PATRONS:

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. The DUKE OF CONNAUGHT and STRATHEARN, K.G.

H.R.H. The PRINCESS LOUISE (Duchess of Argyll).

ORDER OF PROCEEDINGS.

3 p.m.—Reception of H.R.H. The Duke of Connaught and Strathearn, K.G., by the Governing Bodies, and Inspection of the Extension to the Academy by His Royal Highness.

3.15 p.m.—Duke's Hall. Official Declaration of Opening of Extension by His Royal Highness. Vote of Thanks to His Royal Highness, to be moved by Ernest Mathews, Esq., C.V.O., M.A., LL.D. (Vice-President), and Philip L. Agnew, Esq., M.A. Oxon. (Chairman of the Committee of Management).

3.45 p.m.—Short Orchestral Concert.

PROGRAMME.

OVERTURE—"The Magic Flute" *Mozart*

GAVOTTE for Strings only *Bach*
(Arranged by *Bachrich*).

TWO AUBADES *Lalo*

No. 1.—Allegretto.

No. 2.—Andantino.

VALSE GRACIEUSE *Edward German**

(Conducted by the Composer.)

Conductor - CHARLES WOODHOUSE.

* Ex-Student.

PROGRAMME

ON THE 15th OF MAY 1900

AT THE 10th ANNUAL MEETING

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PRACTICE CONCERT.

On SATURDAY, NOVEMBER 13th, 1926, at 3 o'clock.

Under the direction of CHARLES F. REDDIE, F.R.A.M.

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Practice Concerts are Students' Meetings and are a part of the Educational Course.

Friends of Students who are present are expected to hear them with indulgence.

The Doors will be closed during each piece.

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.				Names of Performers.	
QUARTET in G minor, Op. 74, No. 3—(2nd Movement)	Haydn			{	JOAN ROCHFORD-DAVIES
<i>Largo assai.</i>					ROSEBUD YOUNG (2nd Violin)
					MARY DAVY (Viola)
					PEERS COETMORE JONES ('Cello)
SONG—"Pauline's Romance"	Tchaikowsky				LILY H. WELLS
(Accompanist, ROBERT ALVA.)					
SONATA in D minor—'Cello—(1st and 2nd Movements)	W. de Fesch				BARBARA JOHNSTON
<i>Siciliano. Allemanda.</i>					(Associated Board Exhibitioner.)
(Accompanist, MURIEL AGNEW.)					
RECITATION—"Up at a Villa—Down in the City"	Robert Browning				ENID BRETT
SONG—"The Shepherd's Song"	Edward Elgar				FREDA POWELL-TUCK
(Accompanist, MARJORIE STARK.)					
SONATA, Op. 10, No. 1—(1st Movement)—Pianoforte	Beethoven				SONIA JOCHELMAN†
<i>Allegro molto e con brio.</i>					

INTERVAL OF FIVE MINUTES.

PART-SONGS FOR FEMALE VOICES—	(a) "Follow me down to Carlow"	Percy E. Fletcher	{	CHOIR, No. 2.
	(Accompanist, CHARLES E. LYNCH.)			
	(Conductor, MAURICE MILES.)			
	(b) "Come, Sisters, Come," Op. 23, No. 3	Mackenzie*		
	(Accompanist, CHARLES E. LYNCH.)			
	(Conductor, CHALMERS BURNS.)			
CONCERTO in A minor—Violin—(1st Movement)	Bach			EVA CREED
<i>Allegro.</i>				
(Accompanist, MURIEL WARNE.)				
SONGS— { "The Old Song" }	Grieg			EVELYN BROERS
{ "Autumn Storms" }				
(Accompanist, CONNIE COX.)				
NOCTURNE in C minor, Op. 48, No. 1—Pianoforte	Chopin			PHYLLIS ELSAESSER
SECOND SONATA for VIOLIN and PIANOFORTE	F. Delius			{ PEGGY RADMALL (Violin)
				{ PEGGY GRUMMITT (Pianoforte)
PRELUDE, FUGUE, and VARIATION—Pianoforte	César Franck			KATHLEEN CRAIG
QUARTET—"Sarabande"—Four 'Cellos	Handel			{ KATHLEEN N. BRADING
				{ ALEXANDRA WARWICK-BROWN
				{ MARGARET CURRY
				{ IVY CHEASON

* EX-STUDENT. † WITH WHOM THIS SUBJECT IS A SECOND STUDY.

CHAPPELL CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show the discourtesy to their Fellow-Students of leaving before the end of the Programme.



Royal Academy of Music.

THE FOLLOWING LECTURES, CONCERTS, Etc.

WILL BE GIVEN DURING THE

"REVIEW" WEEK from NOV. 29th to DEC. 4th, 1926.

Enclosed are tickets to be used in connection with these Lectures, etc., and those for which tickets are stamped in red, *must* be attended by you, unless you have special permission from the Principal to be absent.

Your name must be written on these tickets, which will be collected by the attendant.

NOVEMBER 29th.		
Mon.	10—11	Lecture by Ambrose Coviello, F.R.A.M., "Basis of Pianoforte Technique."
	12—1	✓ Lecture by Frank Roscoe, M.A., "Music in Literature."
	3.0	Chamber Concert.
	8.0	Dancing Demonstration.
NOVEMBER 30th.		
Tues.	10—11	Lecture by Miss Mary Wilson, F.R.A.M., "Songs and Singing."
	12—1	✓ Lecture by Professor Grant Robertson, C.V.O., LL.D. (Principal of Birmingham University), "Imagination as an Historical Force."
	2—5	Orchestral Rehearsal.
DECEMBER 1st.		
Wed.	10—11	Lecture by Spencer Dyke, F.R.A.M., "Technique and Teaching."
	12—1	✓ Lecture by Ernest H. Jenkins, M.A., "The Influence of the Romantic Movement in Literature, Art, and Music."
	3.0	Fortnightly Concert.
DECEMBER 2nd.		
Thurs.	10—11	Lecture by Thomas F. Dunhill, "Principles of Chamber Music." (Illustrations by R.A.M. Students.)
	12—1	Lecture by Sir Michael Sadler, C.B., K.C.S.I. (Master of University College, Oxford), "John Constable and Modern Art."
	3.0	Viola and Pianoforte Recital by Lionel Tertis, F.R.A.M. (Viola), and Harold Craxton, F.R.A.M. (Pianoforte).
	8.0	Dancing Demonstration.
DECEMBER 3rd.		
Friday	10—11	Lecture by Cairns James, Hon. R.A.M., "Elocution for Singers."
	12—1	Lecture by Sir Richard Paget, Bart., "The Acoustic Principles of Human Speech."
	2—5	Orchestral Rehearsal.
DECEMBER 4th.		
Sat.	10—11	✓ Lecture by the Rev. Greville Cooke, M.A., Mus. Bac., A.R.A.M., "The Philosophy of Self-Expression."
	12—1	✓ Lecture by Professor T. Percy Nunn, M.A., D.Sc. (Principal of the London Day Training College, London University), "Creative and Executive Art."
	3.0	Choral Concert, Mass in B minor—Bach.



The Royal Academy of Music.

DUKE'S HALL.

Viola and Pianoforte Recital

BY

LIONEL TERTIS, F.R.A.M.

AND

HAROLD CRAXTON, Hon. R.A.M.

ON

THURSDAY, DECEMBER 2nd, 1926, at 3 p.m.

PROGRAMME.

SONATA for Viola and Pianoforte, Op. 21 Dohnányi

*Allegro appassionato—Allegro ma con tenerezza—Più mosso—
Vivace assai—Tempo del primo pezzo*

VIOLA SOLOS—(a) Sonata in D (Padre) Martini
Allegro—Andante—Giocoso—Presto (1706-1784)

(b) Komm Süßer Tod Bach-Tertis
(1685-1750)

(c) Fugue Tartini-Kreisler
(1692-1770)

(d) Rondeau Marais-Tertis
(1656-1728)

(e) Le Basque
(Arranged by Aldis and Rowe)

PIANO SOLOS—(a) Intermezzo in E flat Brahms

(b) Gavotte Glück-Brahms

(c) Rhapsodie in E flat Brahms

VIOLA SOLOS—(a) Folk-Song (Lettish) Kalning

(b) La Gitana (Arabisch-Spanisches Zigeunerlied) Kreisler

(c) Andante Rachmaninov

(d) Slavonic Dance Thèmes in G minor Dvořák-Kreisler

(e) Tambourin Chinois Kreisler

CHAPPELL CONCERT GRAND PIANOFORTE.